



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

MODERN LANGUAGE NOTES

VOL. XXX.

BALTIMORE, APRIL, 1915.

No. 4.

CHAUCER AND THE LITURGY

Chaucer appropriately concludes his characterization of the gentle Pardoner with certain observations concerning his liturgical accomplishments:

But trewely to tellen atte laste,
He was in chirche a noble ecclesiaste;
Wel koude he rede a lessoun or a storie,¹
But alderbest he song an offertorie.²

It is obvious that these lines contain, in vernacular form, two technical terms from the Roman liturgy: *lessoun*, for the *lectio* of the Canonical Office; and *offertorie*, for the *offertorium* of the Mass. Students of Chaucer, however, appear not to have observed in this passage a third term from liturgiology in the word *storie*.

Many editors omit the word *storie* from notes and glossary, on the assumption, we may fairly infer, that the word is to be interpreted in its general modern sense.³ Other editors provide such glosses as the following: "history, legend of a saint (or the like)";⁴ "a saint's life or *exemplum*, a moral anecdote";⁵ "the 'gospel' for a given day in the Church service; or perhaps the 'legend of a saint'";⁶ "légende";⁷

"history, story";⁸ "legend."⁹ No editor, so far as I know, has explicitly identified *storie* with the technical term *historia* of liturgiology.

The exact sense of the term may be most readily understood if we consider first the precise meaning and liturgical associations of the word *lessoun* (*lectio*). The liturgical *lectiones* are found in Matins, the first of the eight ecclesiastical offices that constitute collectively the Canonical Office. The chief content of Matins is a series of psalms, each provided with an antiphon, and a series of *lectiones*, each followed by a responsory (*responsorium*). These liturgical elements are grouped in units called Nocturns (*Nocturni*), Matins containing one Nocturn or three according to the ferial or festal nature of the day. The structure of the Nocturn may be outlined thus:¹⁰

NOCTURNUS

Antiphona

Psalmus

Antiphona

Psalmus

Antiphona

Psalmus

Lectio

Responsorium

Lectio

Responsorium

Lectio

Responsorium

With this scheme before us we may readily appraise the following precise meanings given in liturgiology to the term *historia*:

(1) A series of *lectiones* covering a book of the Bible, or a story in the Bible, or the *vita* (*passio*, *legenda*) of a saint, the series of *lec-*

¹ Mss. Cambridge, Corpus, Lansdowne: *story*.

² *Canterbury Tales*, ll. 707-710 (ms. Ellesmere).

³ T. Speght, *The Works of . . . Chaucer*, London, 1587; T. Tyrwhitt, *The Canterbury Tales of Chaucer*, 2 Vols., Oxford, 1798; A. W. Pollard, *Chaucer's Canterbury Tales*, 2 Vols., London, 1894; *The Works of Geoffrey Chaucer* (Globe Edition), London, 1906; M. H. Liddell, *Chaucer: The Prologue, etc.*, New York, 1907; H. N. MacCracken, *The College Chaucer*, New Haven, 1913; E. A. Greenlaw, *Selections from Chaucer* (*Lake English Classics*).

⁴ W. W. Skeat, *The Complete Works of Geoffrey Chaucer*, Vol. VI, Oxford, 1894, p. 248.

⁵ F. J. Mather, *The Prologue, etc.* (*Riverside Literature Series*), Boston, 1899, *Glossary*, p. 22.

⁶ H. B. Hinkley, *Notes on Chaucer*, Northampton, 1907, p. 46.

⁷ French translation by M. Cazamian in *Les Contes de Canterbury*, Paris, 1908, p. 22.

⁸ O. F. Emerson, *Poems of Chaucer*, New York, 1911, p. 245.

⁹ Translation into modern English by J. S. P. Tatlock and P. MacKaye in *The Modern Reader's Chaucer*, New York, 1912, p. 12.

¹⁰ In regard to the structure of Matins see, for example, V. Thalhofer and L. Eisenhofer, *Handbuch der katholischen Liturgik*, Vol. II, Freiburg, 1912, pp. 574-587; S. Bäumer, *Histoire du Bréviaire*, Vol. I, Paris, 1905, pp. 354-397.

tiones being accompanied by appropriate musical pieces. The *historia* was usually referred to by the opening words of the *responsorium* attached to the first section of Scripture.¹¹

In Septembre xv primis diebus de historia Job legitur, et cantatur responsorium *Si bona*. Reliquis xv diebus de historia Thobie, Judith, et Hester legitur, et canuntur de eisdem historiis, scilicet *Peto domine*, *Adonai*, et *Dominator domine*.¹²

Sequitur de temporali quod accidit ab octavis Trinitatis usque ad Adventum Domini, et continet in se multas hystorias, primo hystoriam Librorum Regum cum hoc responsorio *Deus omnium*.¹³

Dominica IIIa post Pascha et per totam septimanam legitur et cantatur sicut dictum est in precedenti dominica, scilicet de eisdem hystoriis.¹⁴

(2) A series of *lectiones*, without musical pieces, covering a book of the Bible, or a story in the Bible, or the *vita* (*passio*, *legenda*) of a saint.¹⁵

Septuagesima, sepcies decem, et representat tempus deviacionis, sive tempus culpe et pene; verum statim in prima dominica legitur historia libri Genesis, eo quod in eadem historia agitur de deviacione et errore primorum parentum.¹⁶

Sabbato proximo ante LXX . . . In I° et II° et III° nocturno, super psalmos solito more ex-

¹¹ C. Wordsworth and H. Littlehales, *The Old Service-Books of the English Church*, London, 1904, pp. 81, 132.

¹² Ordinarium Remense saec. xiii (*Bibliothèque Liturgique*, ed. Chevalier, Vol. VII, Paris, 1900, p. 155).

¹³ *Id.*, p. 235.

¹⁴ *Id.*, p. 234.

¹⁵ Wordsworth and Littlehales, pp. 81, 132. The word *history* is probably used in this technical sense in the following passages in *The Golden Legend* (*The Temple Classics*, ed. F. S. Ellis):

Here beginneth the history of Joseph and his brethren, which is read the third Sunday in Lent. (Ellis, Vol. I, p. 228.)

Here next followeth the history of Moses, which is read in the Church on Mid-lent Sunday.

(Ellis, Vol. I, p. 256.)

I am not able to quote these passages from a manuscript or an early printed edition of the *Golden Legend* in English. These passages are not found in the Wynkyn de Worde edition (1512?) in the Harvard College Library.

¹⁶ Ordinarium Remense saec. xiii (*Bibliothèque Liturgique*, ed. Chevalier, Vol. VII, Paris, 1900, p. 109).

penduntur *Alleluia*. Historia mutatur et incipit liber Genesis; responsoria vero nequaquam mutantur.¹⁷

In octabis beati Johannis . . . responsoria de hystoria propria, scilicet primum, secundum, at nonum; lectiones ex hystoria ecclesiastica que incipiunt *Audi fabulam*.¹⁸

In numerous references it is impossible to tell whether the word belongs in the first class or the second:

[In natali Sancti Urbani]

Lectiones leguntur de historia; responsoria cantantur de responsorio *Iste sanctus*.¹⁹

Historiae et caetera, quae in Ecclesia leguntur, non debent legi in Refectorio, donec in Ecclesia incipiantur.²⁰

Lectiones leguntur in hystoria de epistolis beati Pauli; responsoria de responsorio *Absterget*.²¹

(3) A series of *responsoria* taken from one book of the Bible.²²

Concinit chorus in sedendo hystoriam *In monte Oliveto*, donec omnia altaris laventur.²³

Nota quod in ista Dominica cantatur Istoria *Dignus es Domine*, etc., quae Istoria cantatur per duas Dominicas.²⁴

Prima die octabarum legitur sermo beati Maximi

¹⁷ *Id.*, p. 110.

¹⁸ Ordinarium Baiocense saec. xiii (*Bibliothèque Liturgique*, Vol. VIII, Paris, 1902, p. 77).

¹⁹ Ordinarium Laudunense ann. 1173-1228 (*Bibliothèque Liturgique*, ed. Chevalier, Vol. VI, Paris, 1897, p. 281).

²⁰ Du Cange, *Glossarium*, voc. *Historiae*.

²¹ Ordinarium Laudunense ann. 1173-1228 (*ed. cit.*, p. 230).

²² Bäumer, Vol. II, p. 77; P. Batiffol, *History of the Roman Breviary*, London, 1912, p. 81; W. Maskeell, *Monumenta Ritualia Ecclesiae Anglicanae*, Vol. I, Oxford, 1882, p. xxvii; Amalarius Metensis, *Liber de Ordine Antiphonarii*, cap. lxii et seq. (Migne, *Patrologia Latina*, Vol. CV, col. 1309-1311); Honorius Augustodunensis, *Gemma Animae*, Libr. III, cap. xxix (Migne, *Pat. Lat.*, Vol. CLXXII, col. 650); *Ordinale Sarum* (Henry Bradshaw Society, Vol. XX, London, 1901), pp. 29, 31, 33, 116, 130, 154, 157; *Fragmenta Liturgica* (Henry Bradshaw Society, Vol. VII, London, 1894), pp. 119-156 *passim*.

²³ Consuetudinarium Baiocense saec. xv (*Bibliothèque Liturgique*, ed. Chevalier, Vol. VIII, Paris, 1902, p. 388).

²⁴ Du Cange, *Glossarium*, voc. *Historiae*.

episcopi qui incipit *Audistis fratres*; responsoria de hystoria diei sicut predictum est.²⁵

(4) A rimed office for a feast, in which all, or some, of the musical pieces of the Canonical Office are versified.²⁶

Of the four definitions given above, it appears that either the first or the second (and the two are essentially alike) is apt in the Chaucerian line before us, which may now be interpreted in some such sense as the following: "He well knew how to read a *lectio* (a single *lesson*) or a *historia* (an entire series of *lessons*)." In the irreverent spirit of the context one is even tempted to lapse into the following: "He well knew how to read either a single lesson or the whole string of lessons."

Whether or not the interpretation of *storie* as *historia* suggests a fresh gleam of Chaucerian humor, it appears to provide an additional indication of Chaucer's accurate acquaintance with the liturgiology of the Church of Rome.

KARL YOUNG.

University of Wisconsin.

CONCERNING CHRISTOPHER SMART

It is definitely known that Smart employed the pseudonym "Mary Midnight" as early as 1751, and it is assumed that he derived the name from Henry Fielding's *Miss Lucy in Town*; but it is hard to determine precisely how much of what appeared over this signature is really Smart's. G. J. Gray, in his article in the *Transactions of the Bibliographical Society* (London, Vol. VI, pp. 269 ff.), takes up in detail the various pen-names which Smart used. In a note at the foot of page 281,

²⁵ *Ordinarium Baiocense saec. xiii* (*Bibliothèque Liturgique*, ed. Chevalier, Vol. VIII, Paris, 1902, p. 81).

²⁶ Bäumer, Vol. II, p. 77; V. Thalhöfer and L. Eisenhofer, *Handbuch der katholischen Liturgik*, Vol. I, Freiburg, 1912, p. 77; *Analecta Hymnica Medii Aevi*, Vol. V, Leipzig, 1886, p. 6; Wetzer and Welte, *Kirchenlexikon*, Vol. X, Freiburg, 1897, col. 968.

the writer asks for further information about *Mother Midnight's Miscellany*, 1751; Mary Midnight's *Old Woman's Dunciad*, 1751; and *Mrs. Midnight's Orations*, 1763.

As far as I can judge, the first two works are not Smart's, but the last is. In the *Midwife*, I, 144, Mary Midnight (definitely Smart in this case) denies that she is the author of "that poor paultry pamphlet" lately published in her name, and further advertises that the *Old Woman's Dunciad* is not hers. This last pamphlet came out early in 1751 (see *Whitehall Evening Post*, Jan. 3-5, 1751) shortly before Mary Midnight's warning in her *Midwife*, and is a work directed in satire against Smart, Fielding, and Hill. Obviously this can not be Smart's production. But my information concerning the "paultry pamphlet" is less conclusive. The *British Museum Catalogue*, which definitely attributes the *Old Woman's Dunciad* to William Kenrick, is nearly certain that *Mother Midnight's Miscellany* is the above "paultry pamphlet" repudiated by Mary Midnight; yet I found that this and another pamphlet bearing the title *Mother Midnight's Comical Pocket Book* are both advertised in the cover of volume one of the Bodleian copy of the *Midwife*. Both are pamphlets approximately the same in size, but the latter has nearly three times the number of pages that the former has. Of their contents I know nothing; but I judge from the title-page of the *Miscellany* that this one, at least, is hostile to Mary Midnight. It is for these reasons that I believe that this is the "paultry pamphlet" referred to in the *Midwife*.

Mrs. Midnight's Orations, however, is Smart's work, or at least, is representative of his work. About November 15th, 1751, the publication of the *Midwife* seems to have been suspended for a long period; for between number 2 of volume 3 and number 4 of the same volume there is an interval of over a year. This fact is commented upon by John Hill in his *Inspector* of Dec. 7, 1752, in a passage which I quote below. Just at the time when Smart was about to abandon his work in the *Midwife*, the second number of the third vol-